

ODE ON ST. CECILIA'S DAY.

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PRELUDE.

Allegro. ♩ = 144.

PIANO.

f *sf*

p *poco cres.*

dim. *p*

poco cres.

cres. *ff*

A

B

8058.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of textures, including dense chords, arpeggiated figures, and flowing melodic lines. Dynamics and articulations are indicated throughout the score.

System 1: The first system begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. A *dim.* (diminuendo) marking is present in the bass staff.

System 2: The second system continues the texture. It includes a *cres.* (crescendo) marking in the bass staff, followed by a *p* (piano) dynamic and another *cres.* marking. A fermata is placed over a chord in the treble staff.

System 3: The third system features a more active treble staff with sixteenth-note passages and a bass staff with a consistent eighth-note accompaniment.

System 4: The fourth system shows a *dim.* marking in the bass staff. The treble staff has a melodic line with some grace notes.

System 5: The fifth system begins with a *pp* (pianissimo) dynamic in the bass staff. It includes several accents (>) and a *p* dynamic in the treble staff, followed by a *cres.* marking in the bass staff.

System 6: The sixth system concludes the page. It features a *cres.* marking in the bass staff and a *D_b* (D-flat) chord in the treble staff. The piece ends with a final chord in the bass staff.

Allegro molto sostenuto.

Allegro molto sostenuto.
SOPRANO.

Des-cend, ye Nine! . . . des-cend and sing; . . .

ALTO.
Des-cend, ye Nine! . . . des-cend and sing; . . .

TENOR.
Des-cend, ye Nine! . . . des-cend and sing! . . .

BASS.
Des-cend, ye Nine! . . . des-cend and sing! . . .

Allegro molto sostenuto. ♩ = 63.

f

E $\text{♩} = 72.$

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

The breath-ing in - struments in - spire, Wake in - to

E $\text{♩} = 72.$

voice each si - lent string,

voice each si - lent string,

voice each si - lent string,

voice each si - lent string,

sf

f And sweep . . . the sound - - ing lyre !

f And sweep . . . the sound - - ing lyre !

f And sweep . . . the sound - - ing lyre !

f And sweep . . . the sound - - ing lyre !

sf *allargando.* *f*

p In a sad - ly pleas - ing strain *dolce.* Let the war - bling lute com -

p In a sad - ly pleas - ing strain *dolce.* Let the war - bling lute . . com -

p In a sad - ly pleas - ing strain *dolce.* Let the war - bling lute com -

p In a sad - ly pleas - ing strain *dolce.* Let the war - bling lute com -

F In a sad - ly pleas - ing strain Let the war - bling lute com -

mf plain ; *cres.* Let the loud trumpet sound, Till the roofs all a -

mf plain ; *cres.* Let the loud trumpet sound, Till the roofs all a -

mf plain ; *cres.* Let the loud trumpet sound,

mf plain ; *cres.* Let the loud trumpet sound,

cres. sempre.

round, till the roofs all a-round the shrill e-choes re -

round, till the roofs all a-round the shrill e-choes re -

Till the roofs all a-round the shrill e-choes re -

. Till the roofs all a-round the shrill e-choes re -

- bound;

- bound;

- bound;

- bound;

ff

G *f* *dim.*

While in more length - - ened notes and slow,

dim.

While in more length - - ened notes and slow, while in more

f *dim.*

While in more length - - ened notes and slow,

mf

While in more length

G *f*

while . . . in more lengthened notes and
length - - - ened notes and slow, and
. while in more length - ened notes and slow, more lengthened notes and
- - - ened notes and slow, more length - ened notes and

p slow, The deep, . . . ma - jes - tic, so - lemn or - gans blow.
p slow, The deep, ma - jes - tic, so - lemn or - gans blow.
p slow, The deep, ma - jes - tic, so - lemn or - gans blow.
p slow, The deep, . . . ma - jes - tic or - gans blow.

p Hark!
p Hark!
p Hark!
p Hark!

cres.

Meno mosso. tranquillo.

8 *p*

the numbers soft and clear, . . . Gent - ly steal . . . up - on the

the numbers soft and clear, . . . Gent - ly steal,

the numbers soft and clear, . . . Gent - ly steal . . .

Meno mosso.

p tranquillo.

Hark! the num - bers soft and

ear ;

p gent - ly steal . . . up - on the ear ;

p Now

up - on the ear, gent - ly . . . steal up - on the ear ;

p Now

clear, Gent - ly . . . steal, gent - ly steal up - on the

H

sempre cres.

loud - er, and yet loud - er rise, now loud - er, and yet loud - er

sempre cres.

loud - er, and yet loud - er rise, now loud - er, and yet loud - er

p Now loud - er, and yet loud - er rise, now loud - er, and yet

sempre cres.

ear ; Now loud - er, and yet loud - er rise, . . . now loud - er,

H

p cres. *cres.*

8058.

rise, now loud - er, and yet loud - er rise,

rise, now loud - er, and yet loud - er rise,

loud - er rise, and yet loud - er rise,

and yet loud - er, yet loud - er rise,

f

And fill . . . with spread-ing sounds . . the

And fill . . . with spread-ing sounds . . the

And fill . . . with spread-ing sounds the

And fill . . . with spread-ing sounds the

sf *sf*

Allegro molto. energico.
Doppio movimento.

skies :

skies :

skies :

skies :

Allegro molto. energico. ♩ = 152.
Doppio movimento.

f

Ex - ult - ing, in tri - umph now swell the bold . .

Ex - ult - ing, in tri - umph now swell the bold

Ex - ult - ing, in tri - umph now swell . . . the bold

Ex - ult - ing, in tri - umph now swell the bold . .

notes, In bro - ken air, trem - bling,

notes, In bro - ken

notes, In bro - ken air,

notes, In bro - ken air, trem - bling,

in broken air, trem - bling, The wild mu - sic floats ;

air, trem - bling, trem - - bling, the wild mu - sic floats ;

trem - bling, trem - - bling, the wild mu - sic floats ;

in bro - ken air, trem - bling, the wild mu - sic floats ;

Ex -

Ex - ult

Ex - ult - ing in

ult - ing, ex - ult - ing, ex -

ing, ex - ult - ing, ex - ult - ing, ex - ult - ing, ex -

ex - ult - ing, ex - ult - ing, ex - ult - ing, ex - ult

tri - umph, ex - ult - ing, ex - ult

ult - ing, ex - ult - ing in tri - umph, ex -

ult - ing, ex - ult - ing in tri - umph, ex - ult - ing in

ing, ex - ult - ing in tri - umph, ex - ult - ing in

ing, ex - ult - ing in tri - umph, ex - ult - ing in

ult - ing in tri - umph, in tri - umph, now swell . . . the bold

tri - umph, ex - ult - ing in tri - umph, now swell the bold

tri - umph, ex - ult - ing in tri - umph, now swell the bold

tri - umph, ex - ult - ing in tri - umph, now swell the bold . . .

notes, ex - ult - ing in tri - umph, ex - ult - ing in

notes, ex - ult - ing, ex - ult - ing, ex -

notes, ex - ult - ing, ex - ult - ing in tri - umph, ex - ult - ing,

notes, ex - ult - ing in tri - umph, ex - ult - ing in

tri - umph, ex - ult - ing in tri - umph, now swell . . .

ult - ing, ex - ult - ing in tri - umph, now swell . . . the

ex - ult - ing, ex - ult - ing, now swell . . .

tri - umph, ex - ult - ing in tri - umph, now swell . . .

tri - umph, ex - ult - ing in tri - umph, now swell . . .

8va.

L'istesso tempo.

the bold notes.

bold notes.

the bold notes.

the bold notes.

L'istesso tempo. ♩ = 76.

ff *dim.*

p Till

sempre dim.

by de-grees, . . . re-mote and small, . . . The strains de-

p Till by de-grees, . . . re-mote and small, . . .

p Till by de-

dim.
cay, . . . and melt a - way, . . . and melt a .

dim.
The strains de - cay . . . and melt a - way,

dim.
grees . . . re - mote and small, . . . The

p *dim.*
Till by de - grees . . . the strains de - cay and

dim. *sempre.*

way . . . In a dy . . . ing, . . . dy

and melt a - way In a dy . . . ing, dy

strains de - cay In a dy

melt a - way, In a dy

M
ing fall.

ing fall.

ing fall.

ing fall.

M
p *dolce.* *cres.*

Musical score for "The Strains of Grees" by John G. Paine. The score is in G major (one sharp) and 4/4 time. It features a vocal melody and piano accompaniment. The lyrics are: "Till by degrees, remote and small, The strains decay and melt away, melt away, melt away, melt away." The score includes dynamic markings such as "f" (forte) and "dim." (diminuendo). The piano part has a "8va" marking indicating an octave shift. The score is numbered 8058 at the bottom.

melt . . a - way. In a

melt a - way. In a

melt a - way. In a

melt . . a - way. In a

dy - ing, dy - ing fall. . .

dy - ing, dy - ing fall.

dy - ing, dy - ing fall.

dy - ing, dy - ing fall.

BARITONE SOLO (ARIOSO).—"BY MUSIC."

Moderato e tranquillo.

The first system of the musical score for the Baritone Solo (Arioso) "By Music." It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo/mood is marked "Moderato e tranquillo." The first staff contains a whole rest for five measures. The piano accompaniment, shown in grand staff notation (treble and bass clefs), begins in the second measure with a piano (*p*) dynamic. The tempo is further specified as "Moderato e tranquillo. ♩ = 69." The piano part features flowing sixteenth-note patterns in the right hand and more static accompaniment in the left hand.

The second system of the musical score. The vocal line enters in the second measure with a piano (*p*) dynamic, singing the words "By Mu - sic minds an". The piano accompaniment continues with its characteristic sixteenth-note texture. The system concludes with a repeat sign in the piano part.

The third system of the musical score. The vocal line continues with the lyrics "e - qual tem - per know, Nor swell too high, . . . nor sink too". A fermata is placed over the word "high,". The piano accompaniment maintains the sixteenth-note accompaniment throughout the system.

The fourth system of the musical score. The vocal line begins with the word "low," followed by the lyrics "If in the breast tu - mul - tuous joys a - rise,". A crescendo (*cres.*) marking is placed above the first measure of the vocal line. The piano accompaniment also features a crescendo (*cres.*) marking in the second measure. The system ends with a key signature change to two flats (B-flat and E-flat) in the piano part.

poco rit. *a tempo.* *S* *p*

Mu - sic her soft as - sua-sive-voice ap - plies ; Or when the

poco rit. *a tempo.* *p*

soul is press'd with cares, Ex - alts her with en -

poco rit. live - ning airs. *Poco più mosso.* *p*

poco rit. *a tempo.*

mf *poco dim.*

$\text{♩} = 88.$ *mf* War - riors she fires with

$\text{♩} = 88.$ *mf cres.*

an - i - ma - ted sounds ; Pours balm in - to the

bleed - ing lov - er's wounds : Me lan - cho - ly

lifts her head, Mor - pheus rous - es from his

bed, Sloth un - folds his arms and

wakes, List - 'ning en - vy drops her snakes ;

mf *p* *p* *p* *p* *cres.* *cres.* *ad lib.*

The musical score is written for a voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into six systems, each with a vocal line and a piano accompaniment. The lyrics are: 'an - i - ma - ted sounds ; Pours balm in - to the bleed - ing lov - er's wounds : Me lan - cho - ly lifts her head, Mor - pheus rous - es from his bed, Sloth un - folds his arms and wakes, List - 'ning en - vy drops her snakes ;'. Dynamic markings include *mf* (mezzo-forte), *p* (piano), *cres.* (crescendo), and *ad lib.* (ad libitum). The piano part features complex chordal textures and arpeggiated figures.

f *dim.*

In - tes - tine war no

f *dim.* *f* *dim.*

col. 8va.....

p cres.

more our pas-sions wage, And

dim.

col. 8va.....

rit. *a tempo.*

gid - dy fac - tions hear . . . a-way their rage.

p *rit.* *mf a tempo.*

p

dim. *p*

CHORUS.—"BUT WHEN OUR COUNTRY'S CAUSE."

Allegro energico.

♩ = 160.

f

SOPRANO. A

ALTO. But when our coun - try's

TENOR. But when our coun - try's

BASS. But when our coun - try's

But when our coun - try's

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

cause pro - vokes us to arms, How mar - tial mu - sic

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

ev - 'ry bo - som warms !

ff

B *mf* *cres.*

So when the first bold ves - sel dared the seas,

mf *cres.*

So when the first bold ves - sel dared the seas,

mf *cres.*

So when the first bold ves - sel dared the seas,

mf *cres.*

So when the first bold ves - sel dared the seas,

B *mf*

f

High on the stern the Thra - cian raised his strain, While Ar - go

f

High on the stern the Thra - cian raised his strain, While Ar - go

f

High on the stern the Thra - cian raised his strain, While Ar - go

f

High on the stern the Thra - cian raised his strain, While Ar - go

f

saw . . . her kin-dred trees De - scend . . . from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

saw . . . her kin-dred trees De - scend from Pe - li - on

$\text{♩} = 84.$

to the main.

to the main.

to the main.

to the main.

$\text{♩} = 84.$ *dim.*

mf

Trans-ported dem - i - gods stood round, . . . And men grew

mf

C

he - - - roes at the sound, . . . *f*

mf Trans-port - ed dem - i-gods stood

mf Trans-port - ed dem - i-gods stood round and

C

Trans-port - ed dem - i-gods stood

f En - flamed by glo - - - ry's

cres. round, . . . And men grew he - roes at the sound, . . .

cres. men grew he - - - roes at the sound, . . .

round, . . . and men grew he - - - roes at the

charms, . . . by glo - - - ry's

f En - flamed . . . by glo - ry's charms,

En - flamed . . .

sound; Each chief his seven - fold shield . . dis - played, And
 charms; Each chief his seven - fold shield . . dis - played, And
 Each chief his seven - fold shield dis - played, . . .
 . . . by glo - ry's charms; Each chief his seven - fold shield dis -
 half un - sheathed the shin - ing blade, and half un -
 half un - sheathed the shin - ing blade, and half un -
 . . . And half un - sheathed the shin - ing blade, and
 - played, And half un - sheathed the shin - ing blade, and
 - sheathed the shin - ing blade; And seas and rocks and
 - sheathed the shin - ing blade; And seas and rocks and
 half un - sheathed the shin - ing blade; And seas and
 half un - sheathed the shin - ing blade; And seas and

skies re - bound, and seas and rocks and skies re -

skies re - bound, and seas and rocks and skies re -

rocks and skies re-bound, and seas and rocks and skies re -

rocks and skies re-bound, and seas and rocks and skies re -

- bound, To arms,

- bound, To arms,

- bound, To arms,

- bound, To arms,

and seas and rocks and skies re -

and seas and rocks and skies re -

and seas . . and rocks . . and skies .

and seas . . and rocks . . and skies .

bound, and seas and rocks and skies re-bound, To

bound, and seas and rocks and skies re-bound, To

re-bound, and seas . . and rocks . . and skies . . re-bound, To

re-bound, and seas . . and rocks . . and skies re-bound, To

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, . . . to arms, . . . to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, to arms, to arms, to arms, to

arms, F *ff* to

arms, *ff* to

arms, *ff* to

arms, *ff* to

arms, *Sva* *sf* *ff* to

arms !

arms !

arms !

arms !

arms !

Sva

SOPRANO SOLO.—“BUT WHEN THROUGH ALL THE INFERNAL BOUNDS.”

Maestoso.

mf

dim.

p

But when through all the in-fer-nal

dim.

cres.

A Più mosso.

f

bounds, Which flam-ing Phlegethon sur-rounds, Love, strong as

Più mosso.

f

dim.

death, the po-et led To the pale

dim.

p